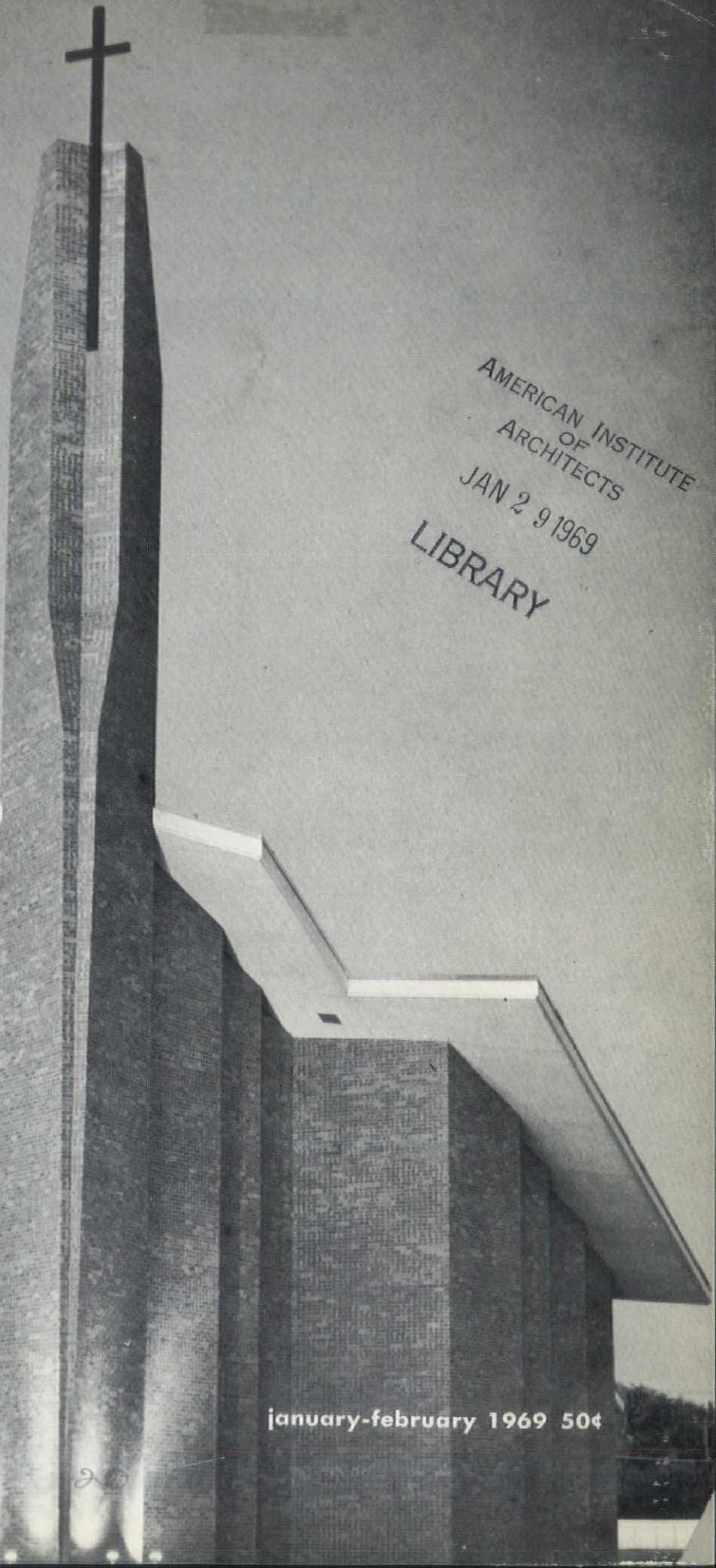


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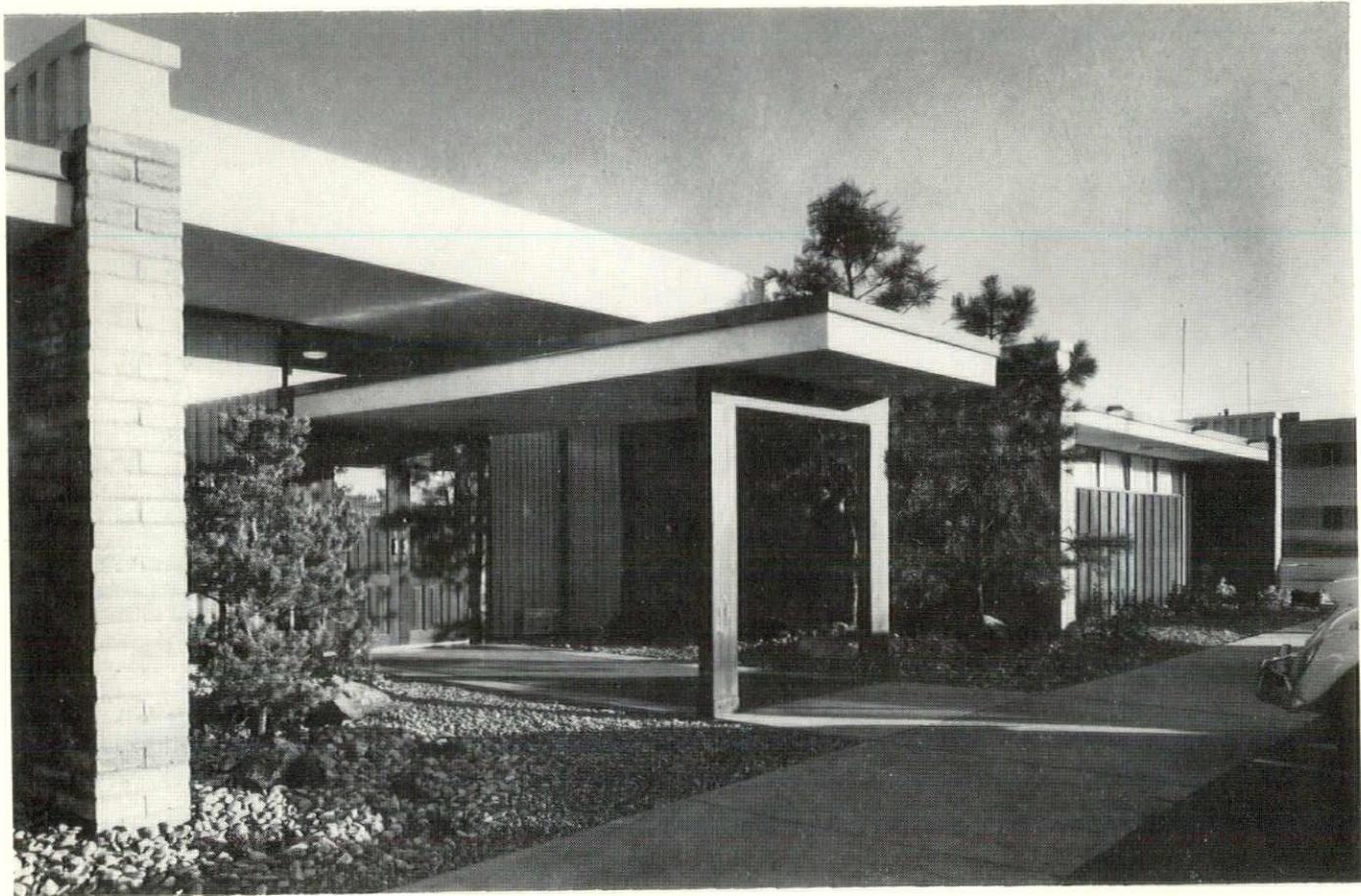


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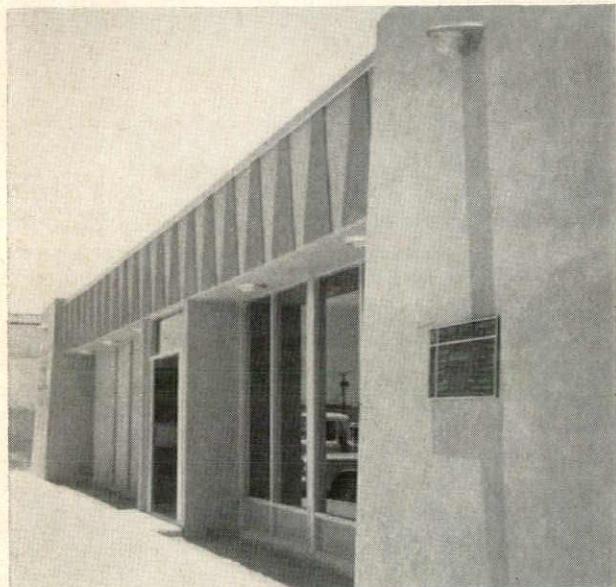
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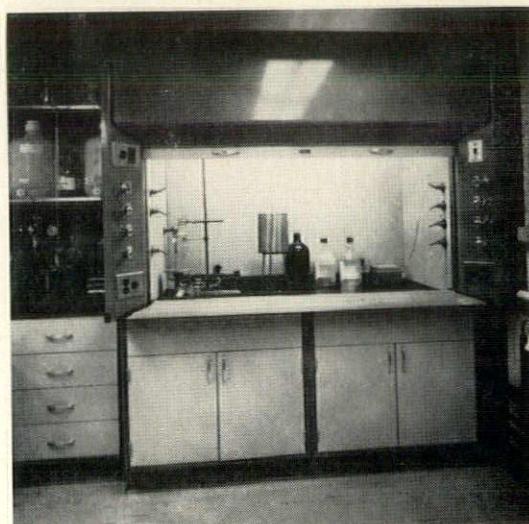
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THE DEPARTMENT OF LICENSURE

Acting on legislative authority Governor David Cargo appointed a committee to study the present operational procedures of the state government, and to make recommendations towards increased efficiency of operation. Included within the Re-Organization Committee's recommendations is a State Department of Licensure. Preliminary proposals for this new department were more than moderately alarming; they appeared to give control over the establishment of qualifications for licensing to an administrative staff.

Further, the staff would replace the existing professional and trade boards as the qualifying agent for all applicants seeking registration within the state. Thus, the present system of qualification of applicants entering into a specific profession by members of that profession would have been eliminated under the early proposals. The several professional and trade boards would become *advisory* to the Department of Licensure and they would have no authority to set standards for professional licensing.

Subsequent appearances before the Re-organization Committee by representatives of the professions

have resulted in an improved draft of legislation. The revised proposals retain the central Department of Licensure, but the standards for qualification will be established by boards of professionals for each of the recognized professions. Further, examination of applicants will be conducted by the administrative staff *"with the assistance and direction of the appropriate board."*

The several boards are to be composed of from three to five members selected from the resident licensed members of the particular profession or occupation. Terms on the several boards would be staggered to insure continuity of purpose.

The proposed "licensure Act" will be introduced into the present legislative session. Its progress through the legislature must be watched and guided; amendments could severely alter the wording and intent of the proposed law. The several professions and trades must keep themselves fully informed. The future working conditions of the state could be drastically altered by simple amendment. The health and welfare of all the citizens whose lives are touched by the work of licensed professionals and trade members could be adversely affected.

DEL SOL, INC. —

Through grants from private foundations a new corporation has been formed in New Mexico. Del Sol, Inc. was created "by and for native craftsmen" as a project of HELP (Home Education Livelihood Program). An elaborate and colorfully illustrated catalogue has been produced to show Del Sol's products to potential retail buyers.

In Truchas, New Mexico a weaving project, under the direction of Christina Wilson, is producing rugs, pillows, and handbags of fine quality and good colors. In fact, many of these hand-woven products are extremely handsome, and they are very salable.

However, another part of Del Sol's enterprise leaves this reviewer with a totally negative reaction. (The catalogue has been shown to many of my colleagues in the architectural and interior design fields; the reaction has been the same — .

A collection of furniture is being produced which can only be called poorly designed, but expensive reflections of an age which has, fortunately, passed by. From photographs the collection seems to embody more carving than comfort, and at a price which would make the quality producers of re-

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production furniture, such as Baker or Yale Burge, green with envy. However, it is not the high retail price to which I object so strongly, but to the designs themselves.

It is a known fact, at least to the major furniture manufacturers of this country, that the quality of wood needed to produce fine reproduction furniture is almost a thing of the past. Due to this scarcity of fine wood, most of the reproduction furniture on the present market is pre-aged at the factory with stain marks and hammer

The bar in the Puerto-Hispano collection has a retail price of \$1874.50: the bar stool retails for \$150.00.

dents; and yet, in New Mexico, where no fine quality furniture wood has ever grown, "grant" money is put into starting an industry based upon "the ultimate in traditional furniture designs."

But the majority of designs shown in the catalogue bear little or no resemblance to historic New Mexico, rather they remind this reviewer of badly designed stylistic productions of Grand Rapids.

Further, there are several craftsmen in New Mexico who are producing furniture based upon the New Mexico heritage, and they have been doing this for several years. Therefore, does a need ex-

ist for "grant" money to found a new and competing furniture industry?

HELP is a fine and dedicated organization. Their efforts to aid the economically depressed area of New Mexico are highly commendable. But perhaps a board of architects, designers, and craftsmen could be brought together to advise and to help HELP! —JPC

The dining room setting "with a contemporary look." The 72 x 37" table retails for \$1100.00; the chairs have a retail price of \$220.00 each. Note: the catalogue prices were reported to be wholesale. Therefore, standard retailing mark-ups have been applied to arrive at these retail prices.



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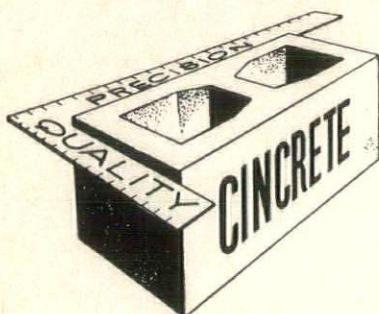
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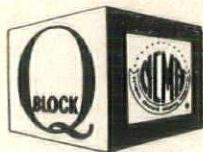


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A Much Needed Law For The Protection of New Mexico's Heritage

The New Mexico State Planning Office has drafted legislation for the preservation and protection of one of the states most valuable assets — its visible history.

Section 2 of the "Cultural Properties Act" outlines the purposes and intent of the proposed law:

"The legislature hereby declares that the historical and cultural heritage of the state is one of the state's most valued and important assets; that the public has an interest in the preservation of all antiquities, historic and prehistoric ruins, sites, structures, objects and similar places and things for their scientific and historical information and value; that the neglect, desecration and destruction of historical and cultural sites, structures, places and objects results in an irreplaceable loss to the public; and that, therefore, it is the purpose of the cultural properties act to provide for the preservation, protection and enhancement of structures, sites and objects of historical significance within the state, in a manner conforming with, but not limited by, the provisions of the National Historic Preservation Act of 1966."

To implement the intent of the proposed legislation, the Act establishes the "Cultural Properties Review Committee." This committee is to consist of the state archeologist, the state historian and five other persons appointed by the governor. These appointed members must be persons professionally recognized in the fields of history, anthropology, architecture or art, but no more than two members shall be appointed from any one of these fields.

The primary functions of the committee are the review of proposals for the preservation of cultural properties and the preparation of a New Mexico Register of Cultural Properties. Further, it has the duty to encourage and promote public appreciation of New Mexico's historical and cultural heritage. To the end that historic and cultural properties shall be preserved, renovated and developed, the committee may provide technical advice to municipalities and to private owners.

In cooperation with the Museum of New Mexico and the Cultural Properties Review Committee, the State Planning Office is directed to provide a "long-range plan for the preservation of cultural properties, including but not limited to the acquisition, restoration and protection of historic and cultural properties." Further, the State Planning Office will provide the staff for the administration of the funds provided for the purposes of this Act, unless, of course, any funds are specifically granted or appro-

priated to another agency, such as the Museum of New Mexico.

In order to encourage the restoration and preservation of historic and cultural properties, which are in private ownership, property tax relief has been incorporated into the proposed legislation. Section 11 — TAX EXEMPTION — reads:

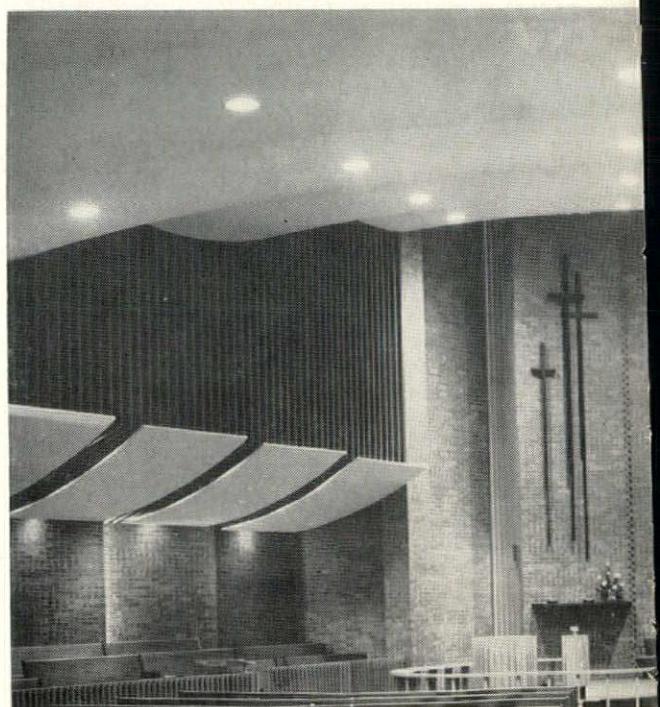
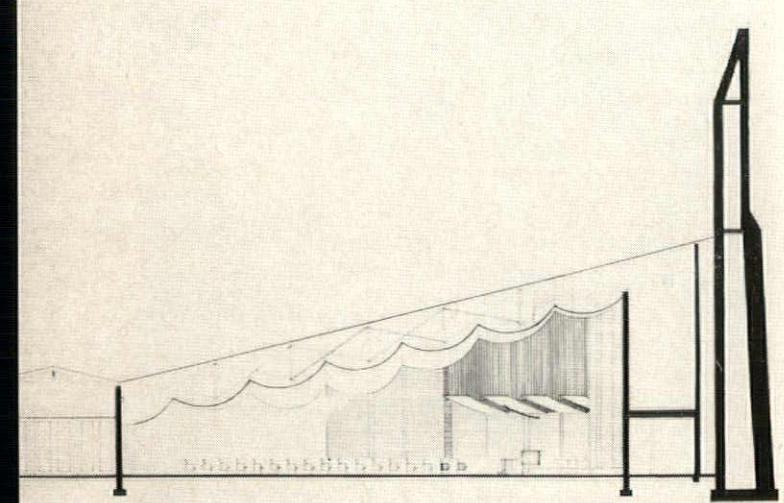
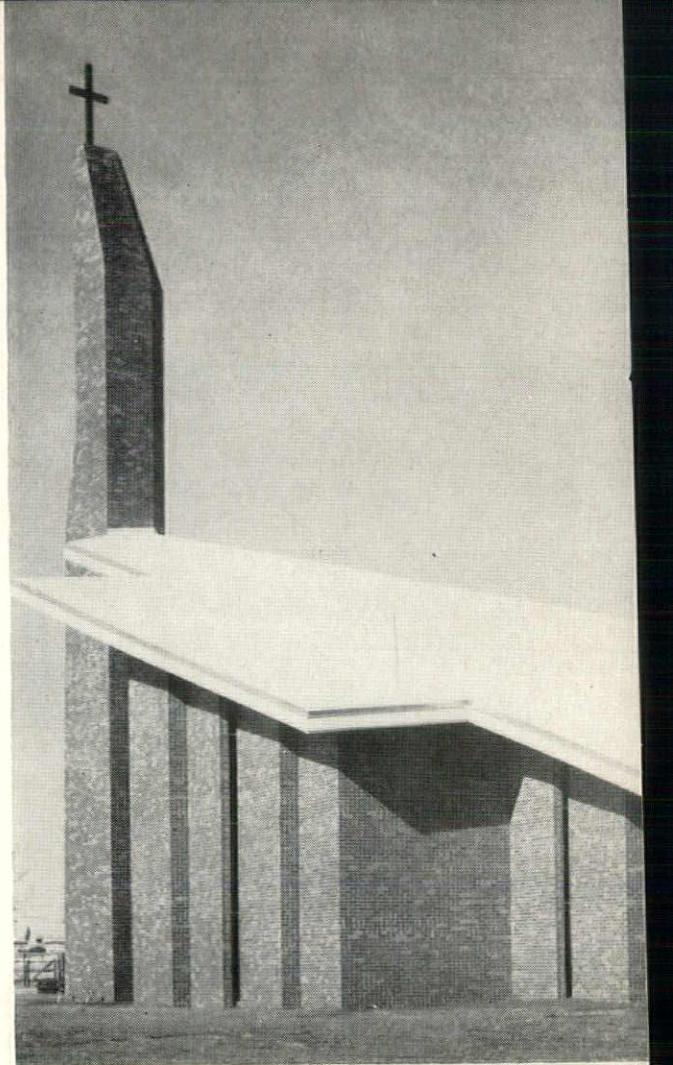
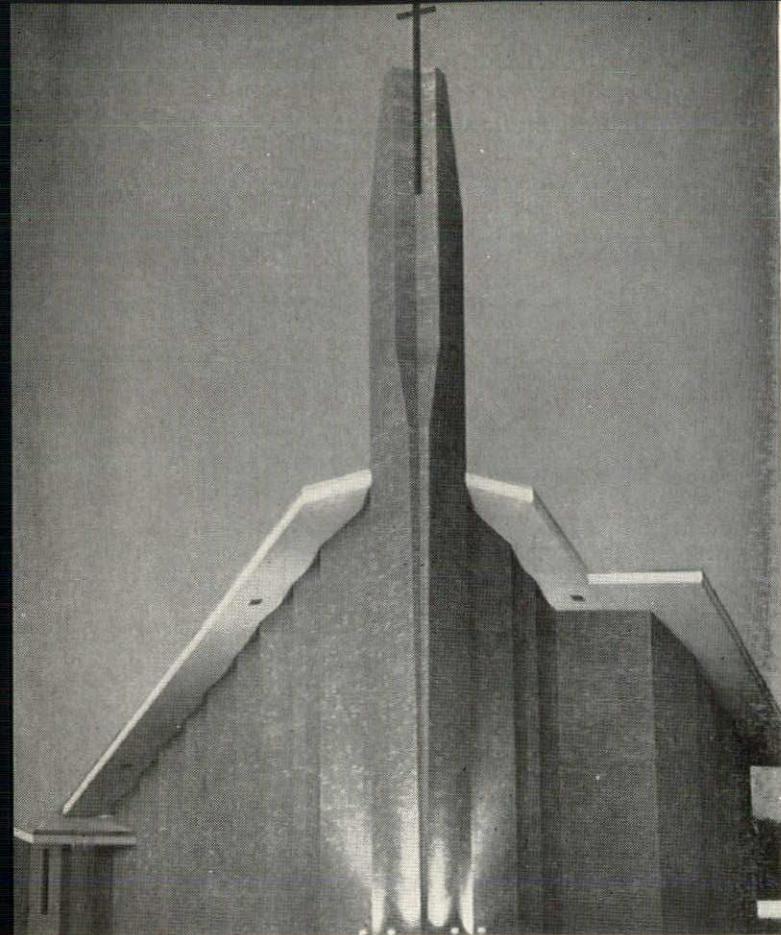
"To encourage the restoration and preservation of cultural properties, which are under private ownership, all cultural properties listed on the official register with the written consent of the owner and which are available for educational purposes under conditions approved by the committee and in conformance with the meaning of Article 8, Section 3 of the constitution of New Mexico shall be exempt from that portion of local city, county and school property taxes which is offset by a properly documented showing of committee approved restoration, preservation and maintenance expenses. Local city, county and school property taxes assessed against the property where the registered cultural property is located shall be reduced by the amount expended for restoration, preservation and maintenance each year, and amounts expended in a given year may be carried forward to as many as ten subsequent years for application to property taxes; provided, however, that if the registered cultural property is lawfully removed from the official register, any unabsorbed tax credit accumulated by the owner shall immediately lapse."

Historic preservation can sometimes be an economic burden to private owners. The tax exemption technique can provide a further incentive for the preservation of the visible history of our state.

Nothing in the proposed legislation impinges upon the constitutional guarantees of private ownership of property. Rather, the act establishes tax relief in the case of a financial burden by ownership of historic properties and technical advice in the continued use and preservation of our historical heritage.

The Cultural Properties Act has been well studied and well prepared. The lack of such an Act has resulted in the loss of many fine examples of the architectural heritage of New Mexico and in the vandalizing and destruction of many archeological ruins throughout the state. The value of this legislation will become increasingly evident in the years ahead as the historical and cultural heritage of the state is given the protection and development that a long-range state plan and a state register of cultural properties can provide.

John P. Conron





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**PHOTOGRAPHS BY
R. D. BURMEISTER**

Historic Preservation in Santa Fe:

the Curry House Caper --

Dr. Marc Simmons

Dr. Marc Simmons received his Ph.D in History at the University of New Mexico, and he taught the History of New Mexico at UNM.

His book, *SPANISH GOVERNMENT IN NEW MEXICO*, published by the University of New Mexico Press, was released in November, 1968. Dr. Simmons is currently completing a history of Santa Fe which is due for publication in the spring of this year.

The destruction of an adobe residence in Santa Fe, known popularly as the Curry House, in August of 1968 by the Urban Renewal Agency provoked a controversy that still rages. Viewed superficially the issue appeared to be a standard one—that of progress vs. preservation. At the start, a federal agency with the support of city officials decreed that an old building must be demolished to make way for a new artery leading into the heart of town. On the other hand, local citizens committed to the cause of historic preservation took the position that the structure was worthy of being saved, and that by slight adjustments in the proposed route of the new thoroughfare, the house could be by-passed and left intact. The debate over the Curry residence — to level or not to level—stretched over a period of almost two years, ending only when the Urban Renewal Agency, in a procedure which must be regarded as highly irregular, launched a lightning blitz late one Sunday afternoon, and in the space of an hour bulldozed into rubble the house in question.

A review of the details surrounding this controversial case may point up some of the problems which arise when a federal program such as that of urban renewal is applied to a community with unusual needs and unique aspirations such as Santa

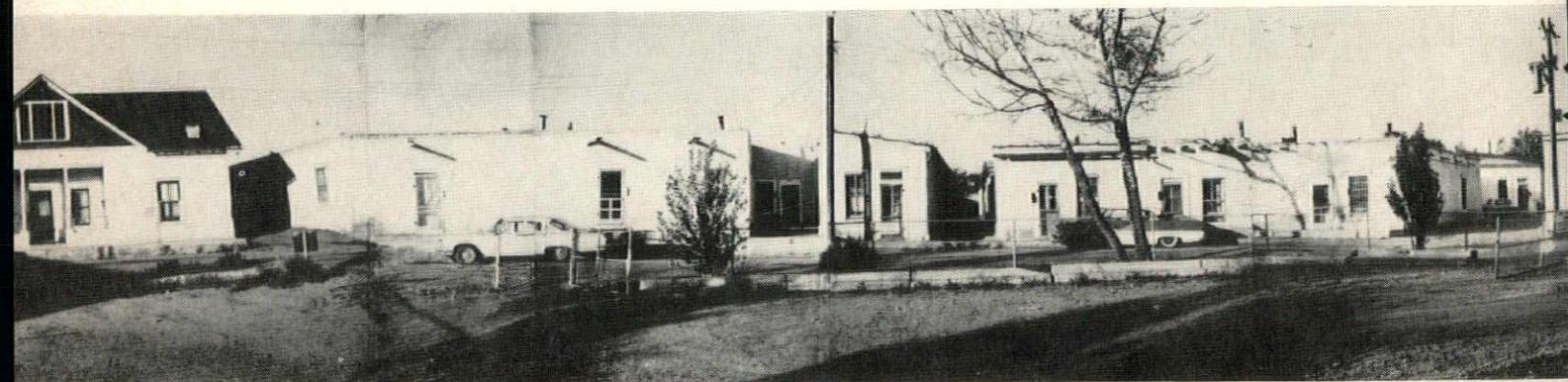
Fe. And it should demonstrate that in this instance, more was involved than the simple question of progress or preservation. In larger scope, however, the abortive struggle to save the Curry House may be taken as representative of the kind of losing battle preservationists and conservationists all over this country have been waging for the past fifty years.

The federal urban renewal plan, which began with the Housing Act of 1949, is designed to eliminate slums and blighted areas and to attract private developers into districts which presumably could not be made profitable without federal subsidies. The first step for a city such as Santa Fe, which has elected to participate in the urban renewal program, is to create a local agency and formulate a plan which is then submitted to the federal administration in Washington for approval. If the plan is found acceptable, the city then becomes eligible for subsidies and loans which continue until the project is completed. Once this source of funds is assured, the local Urban Renewal Agency begins acquiring property, relocating persons living or doing business within the target area, demolishing cleared buildings, and providing such improvements as new streets, water mains, and drainage systems. The rationale offered is that all is done in the public interest.

Since in every program conceived and administered by a bureaucracy objectionable features are bound to appear, the Urban Renewal Agency has not escaped criticism. In fact, weaknesses inherent in its structure and mode of operations proved sufficiently offensive so that in the period from 1960 to 1965, seventy American cities rejected urban renewal projects. Of course, a far greater number accepted them, believing that benefits to be derived from federal grants outweighed other considerations.

The laws under which urban renewal pro-

the West De Vargas Street Facade



grams function are at many points vague and imprecise, allowing in numerous areas a wide latitude of interpretation and activity. The channels of communication established between project administrators and private citizens seemed to be clearly spelled out in legislation governing renewal activities, as were safeguards intended to protect property owners and to preserve historical landmarks. In practice, however, it becomes apparent that officials of a local agency have almost unlimited power in making policy decisions with regard to area projects. The city council, which is supposed to maintain some shadow of supervisory authority, may easily acquiesce in matters of questionable procedure, since its primary concern is to keep the pipeline of funds open from Washington. With comparative ease, then, local urban renewal officers and a select group of city officials may coalesce to form what amounts to a closed corporation, dispensing or withholding favors as whim or private interest dictate, abiding by or ignoring the loose legislation which is supposed to guide them, and arbitrarily deciding what is for the public good.

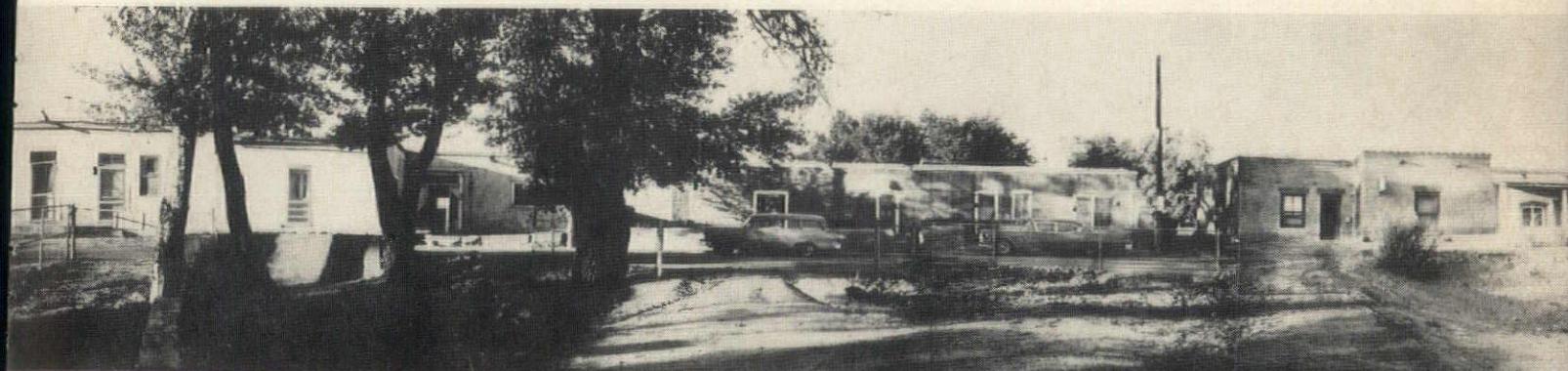
In all too many cases, a citizen affected by renewal actions finds that he has only minimal protection under the law, and that at best he is reduced to pleading hat in hand for an equitable settlement of his grievances. Similar difficulties have been encountered by proponents of historic preservation who find that, in the last analysis, the decision to save important landmarks rests almost entirely with the local urban renewal agency, and that if members of that board happen to be hostile to this cause, there is no higher authority which can effectively intervene. Early realization of this led many interested parties throughout the country to press for stiffer legislation that could provide needed protection for the nation's historic treasures. This resulted in the passage of the Historic Preservation Act of 1966, which looked toward the closing of loopholes and the tightening up of laws already on the books. Unfortunately, as the instance of the Curry House soon made clear, even the new law was insufficient to guarantee the integrity of an historic site. In fact, the demolition of the Curry residence has developed into something of a test

case attracting national attention; and, before the dust finally settles, the goals of the urban renewal program may be made more explicit and some of the glaring deficiencies cleared away.

To understand the public clamor which followed upon the destruction of the Curry House, something must be said of the history of the preservation movement in Santa Fe. In few places of this country has such an ardent defense of preservation been maintained over so long a time. The fight to preserve Santa Fe's unconventional character has been waged on many fronts, with the traditionalists putting up a stout battle to protect every building, street, lamp post, and tree which they believe contribute to the city's esthetic charm. Opposing them have been the "progressives," who like to think of themselves as realists, dedicated to the position that economic progress must inevitably alter Santa Fe's physical appearance. Ordinarily, both camps will pay lip service to the goals of the other—the traditionalists admit some change must come; the "progressives" accept the preservation of specific buildings, acknowledging that a few architectural relics (with clean restrooms added) help lure tourist dollars. In times of crises, and the recent history of Santa Fe has been punctuated with these, each side tends to harden its position and to be less willing to consider opposing arguments. The result has been that energy and talent which should have been funneled into the productive work of designing rational plans and long range goals for the city's future, have been diverted into feuds and squabbles arising over incidental or limited problems. Although cast in a somewhat different mold, this is a situation confronting many cities today.

The first Anglos settling in New Mexico were generally unimpressed with adobe construction. In fact, since it was so foreign to what they had been accustomed, many spared no pains to ridicule towns which resembled "collections of brick kilns" and mud houses that looked like "barges on the Ohio River." Many of these detractors, however, were soon won over by the functional efficiency of adobe dwellings and by the suitability of a building material which so obviously fitted New Mexico's environmental needs.

the Curry House



Notwithstanding, after the more familiar construction materials as lumber and fired brick became available in the second half of the nineteenth century, builders began to make attempts to conform to styles then prevailing in the eastern United States. One interesting blend was the so-called Territorial style, which retained the use of adobe brick coping for the main structure, adding fired brick coping to roof walls and painted wooden trim to windows, doors, and porches in what might be loosely termed modified Greek Revival. The overall effect of the Territorial style was not unpleasing, and it has become recognized as one of the two significant architectural traditions characteristic of Santa Fe.

Some persons, of course, remained unreconciled to the virtues of adobe construction and in the period following the Civil War, groups of businessmen advocated from time to time the removal of the Governor's Palace as being a disfiguring eyesore and unfit for official use. The historical merits of the old Palace were even then so obvious, however, that it was spared the indignity of callous demolition. Other structures of less obvious significance, nevertheless, were cleared from the center of town.

About 1915 there began the movement which resulted in the development of the Santa Fe style, essentially a revival of the Spanish-Indian architectural tradition. Among leading figures of the movement were the archeologist Sylvanus Morley and the founder of the Museum of New Mexico, Edgar L. Hewett. So successful were these men in promoting their campaign that this revival became the dominant style in northern New Mexico, stamping the area with the distinctive flavor and visual effect which it enjoys today. The rapid spread and acceptance of this mode of architecture, rooted as it was in an earlier heritage, greatly benefited the cause of historic preservation.

Dilapidated buildings, which formerly would have been condemned and removed out of hand, were now eagerly sought for restoration purposes. Each adobe structure salvaged from the scrap heap and renovated moved the city one step further toward the evolution of a truly regional architecture. As a result of this effort, Santa Fe assumed with pride the nickname "The City Different," and became internationally known for its unusual atmosphere and buoyant individualism.

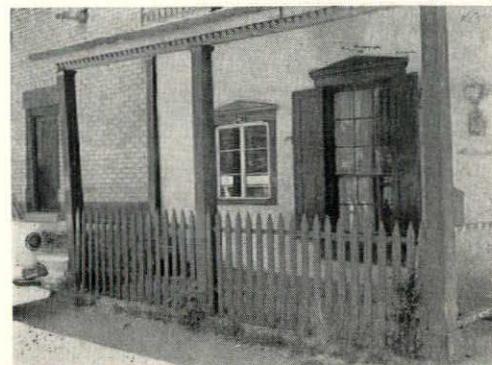
By mid-twentieth century the surge of sentiment, which had brought to fruition the Santa Fe style of architecture and had nourished respect for historic tradition, began to subside. In a large measure, this was the result of social and economic pressures: the growing homogeneity of American culture was making it increasingly difficult for Santa Fe to remain isolated from and immune to the latest fads and popular styles. More and more a quest for economy and modernity began to replace esthetic considerations and to erode respect for the traditions which set Santa Fe apart from other cities.

Naturally, this trend has not gone unopposed, but in spite of city ordinances designed to preserve historic zones and the work of citizen preservation groups, disregard for traditional architectural style continues to grow. More than anything else, the lack of stated goals and the failure to project harmoniously developed plans for Santa Fe's future have led to this situation.

In the incident of the Curry House, public sentiment for the first time in several years became sharply polarized around the traditionalist and "progressive" positions. Persons in the community who were ordinarily apathetic toward the broader issues, spoke out in favor of or against the action of the Urban Renewal Agency. For some, the episode was a clear indication that insensitive bureaucrats intended to ignore the historical integrity of the city and to remodel it in a new and graceless image. Others felt that the controversy was blown out of proportion and that the only important thing was to modernize and sanitize Santa Fe as quickly as possible.

At the time plans for the city's urban renewal program were being readied in March of 1966, the executive director of the agency, as directed by law, attempted to determine the buildings of historic significance within the target area. To this end, an appeal was made to a local preservation group, the Old Santa Fe Association, requesting that it make a survey to determine which sites were of historic importance. This was done, and the results were presented to the director in November, 1966.

The survey recommended the preservation of two houses remaining from the estate of Jose Antonio Ortiz and Nicolas Ortiz III on West San Francisco Street and a row of adobe homes located on West DeVargas Street. The Curry House, situated at the far end of DeVargas, was not included in the recommendations at this time because a red brick exterior conveyed the impression that it was of recent construction. A small adobe house with a Territorial portal, adjoining the Curry residence, was included however. At this time, the Urban Renewal Agency had expressed the intention of de-



molishing both these structures to clear the way for an extension of Hancock-Sandoval Street.

Subsequent research, sponsored by the OSFA, showed that the Curry House was far older than originally supposed—the red brick representing merely a facade laid over the original adobe walls in recent times. Investigation revealed that it had probably been erected in the early nineteenth century, although the first ownership which could be authoritatively documented was that of Jose Macedonia Pino who acquired the house sometime prior to his death in 1857. Local lore to the effect that the building once had served as a powder magazine and armory could not be immediately substantiated, though the story added a certain interest.

In the course of research, it was established that the historic Barrio de Analco, one of the oldest Spanish suburbs of Santa Fe, had extended much further west than formerly believed and, in fact, had included the area along West DeVargas. Although the houses here did not equal those of the eastern section of the suburb in antiquity, nevertheless, they were of considerable historic interest and eminently worthy of preservation. With this information it could be shown that the Curry residence and the small adobe adjacent to it marked the western end of the Barrio de Analco, and in effect served as the anchor for any project to restore and protect the buildings in this district. Aware of this, the Old Santa Fe Association requested the Urban Renewal Agency to realign the Hancock-Sandoval Extension to avoid the Curry House, and it presented drawings based on State Highway specifications to indicate how this might be done. The request was denied.

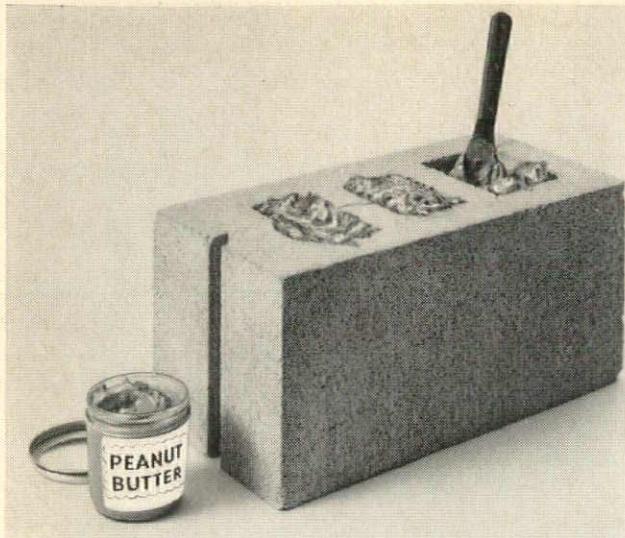
More than this, it was learned that the agency planned to condemn all the buildings on West DeVargas as being dilapidated and unsanitary. If this coup was successful, it was feared that the Ortiz houses on West San Francisco and perhaps other historic landmarks would be endangered next. Consequently, the OSFA applied to the National Historic Sites Advisory Committee in Washington to include all of the Barrio de Analco in the National Register. This Register had been created by the Historic Preservation Act of 1966 in an attempt to accord official status and protection to important landmarks. Going beyond this, interested Santa Fe citizens opened negotiations to secure a private foundation grant that might be used to purchase and restore the homes along West DeVargas. Notwithstanding these praiseworthy efforts, the Urban Renewal Agency turned a deaf ear to all constructive suggestions and alternatives; and, when it became clear in the summer of 1968 that such intransigence could only mean there would be no relenting, the OSFA announced that it was prepared to set up a picket line, including baby carriages, to save the Curry House. Before such action could be organized, however, the Urban Renewal Agency launched a surprise attack with bulldozers, and late Sunday afternoon, August 18, the Curry House



and its adobe neighbor succumbed under heavy assault. To the cry of indignation which arose, over both the demolition and the highly questionable manner in which it had been carried out, the agency deigned to state only that such tactics were necessary in the interest of public safety—to circumvent threatened picket lines, thus preventing loss of life and crushed baby carriages.

In the din which followed the agency's action, the OSFA began the circulation of petitions calling for the dismissal of the executive director and his replacement by a person sympathetic "to the historic heritage and true progress of the city." Many hundreds of signatures were collected within a few days. Moreover, a lengthy statement was prepared and submitted to the members of the City Council urging the removal of the executive director, charging that, "he has shocked the community and undermined its confidence in the entire Urban Renewal project by the surreptitious manner in which the Curry House was demolished, at a time when OSFA was still negotiating with the Washington office of the Department of House and Urban Development concerning preservation of the building; and that he authorized the demolition of the Curry House in violation of a City Ordinance requiring a permit from the City Building Inspector prior to demolition, thereby committing a misdemeanor punishable by law."

Further charges accused the director of lacking sympathy for historic preservation, of violating in spirit and principle the National Historic Preservation Act of 1966, of ignoring and treating with contempt the professional opinion of Governor Cargos Historic Sites Advisory Committee which had recommended that the west section of the Barrio de Analco be preserved, and of disregarding the Antiquities Act of 1906, in not allowing the staff of the Museum of New Mexico to record, photograph



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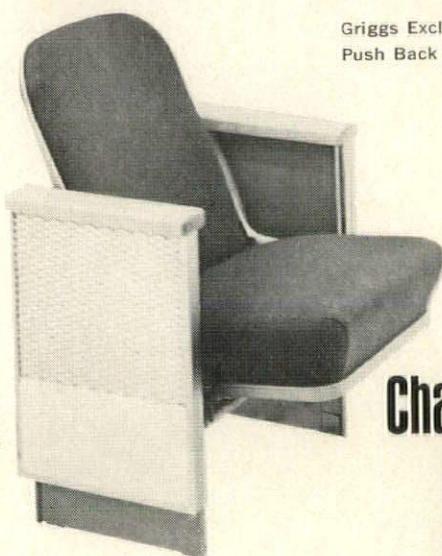
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or make other archeological findings at the Curry House prior to its destruction.

It was further revealed that the director had refused to accept help or recommendations on the Urban Renewal Plan from Nathaniel A. Owings, FAIA, an international authority on architecture and city planning, who offered his services free of charge to the city of Santa Fe. In addition, it was declared that the director had failed to accommodate a reasonable request for minor street changes by a large financial firm wishing to locate in the area; that he refused to give even estimated purchase prices to property owners in the project area who wished to make preliminary plans to relocate their businesses; and that he ignored requests to give value information to prospective purchasers so that they could make offers to buy property within the target area.

Taken together, these charges represented a rather serious indictment against the head of the local Urban Renewal Agency. Nevertheless, when this document and signed petitions were presented to the City Council, that body dismissed them, and in fact issued a statement supporting the executive director. Its reasons for refusing to study the case and examine evidence were not clear, but they seemed to be based on some vague notion that casualties such as the Curry House must be expected as part of the price one pays for federal intervention in municipal affairs.



their historic interest. Plans as to how this may be accomplished, as well as funds for the needed work, have been provided by a private committee of local citizens. As yet, however, the Urban Renewal Agency has given little indication that it will cooperate with this plan—or for that matter, any other which seeks to save the homes.

Understandably, a pall of gloom has settled upon supporters of historic preservation. Efforts to bring legal action against Urban Renewal for violation of a City Ordinance in connection with the Curry House caper, came to nought when the City Attorney (who is also attorney for the Agency) refused to instigate proceedings. Reverberations from the entire affair reached Washington, and may ultimately cause clarification of some of the more obscure points of existing law, but federal officials are not eager to intervene directly in local affairs. And thus in a pinch, it has been made manifestly clear that the tight clique controlling the urban renewal program in Santa Fe may stretch the law and resort to whatever tactics it chooses to accomplish its aims.

More, it has become evident that the price Santa Fe must pay for federal funds may ultimately prove too great. The life-blood of the city is tourism, and the hard muscle is the retired person of means who chooses Santa Fe as his home. Neither of these categories can be expected to feel the same attraction toward the city when the atmosphere is fundamentally altered, and all that remains is a restored plaza, carefully tended to please stuffy antiquarians and fast-paced tourists. If Santa Fe is to retain her essential uniqueness—which means more than larding on a veneer of contrived historical embellishments—then the clutch of short-sighted bureaucrats, who presently have things very much their own way, must be made responsive to the community's real needs. This will be a difficult, but perhaps not impossible task.

Marc Simmons

are the Ortiz Houses Next?

Attempts by the OSFA to receive assurances from urban renewal that the remainder of the De-Vargas Street homes in the Barrio de Analco will not be desecrated have thus far proved unavailing. Further, the agency has begun proceedings to acquire the Ortiz houses on San Francisco Street, and at the moment of this writing, their fate remains uncertain. In the colonial period these structures formed part of the "hacienda" style mansion of the prominent Ortiz family, the original house perhaps being built as early as the beginning of the eighteenth century. A committee organized about 1770 to revive the then extinct Santa Fe Fiesta and made up of leading citizens, including the Spanish Governor Pedro Fermin de Mendozeta, held meetings in the Ortiz house and laid the plans which resulted in the rebirth of this important annual event. The building was also associated with other noteworthy happenings of a later time, so that there can be no doubt that it is of major historical importance.

In their present condition, the Ortiz houses (the original building is now divided into two separate properties) are in need of refurbishing, but with thoughtful effort they can easily be brought up to standard, made functional, and preserved for

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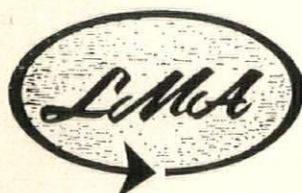
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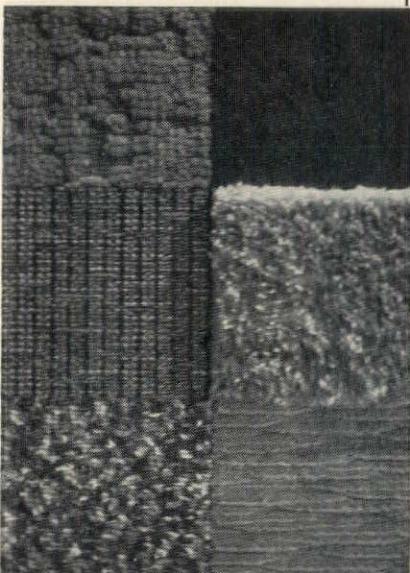
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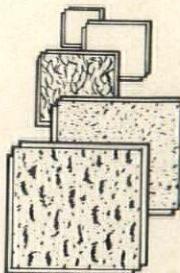


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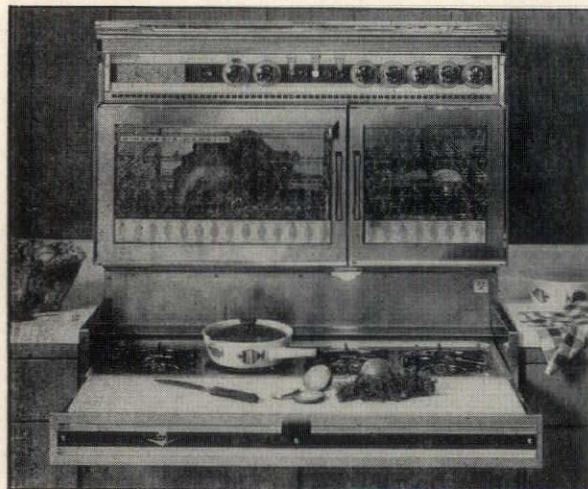
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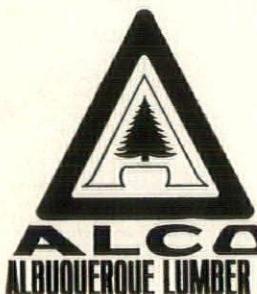
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